

# Week's Offerings Feature Three Wellknown Stars.



E. S. Willard in  
"The Fool's Revenge"  
National

## Behind the Footlights

Lawrence D'Orsay and Augustus Thomas have returned to America. D'Orsay went to Europe to consult with Thomas regarding changes to be made in the latter's play, "The Embassy Ball," in which the English actor appeared earlier in the season.

Enma Janvier, leading woman with Richard Carle, in "The Mayor of Tokyo," will become a star next season in Carle's new musical comedy, "Furnished Apartments."

Eleanor Robson is to have her own theater in London—at least for the season of 1906 and 1907. Liebler & Co. have leased the Liberty Theater for that period, during which Miss Robson will appear in repertoire.

Annie Russell will leave the management of Charles Frohman and for the next five years her tours will be directed by Wagenhale & Kemper. A contract has been signed between the actress and her new managers, which calls for a three months' engagement in London each season.

Chauncey Olcott is still attaining pronounced success in "Edmund Burke." For the next three months Olcott will play exclusively in the South.

Joseph Coyne, one of America's most talented eccentric comedians, will appear in a burlesque of "The Sidewalk Man" in "Coming Thru' the Rye." Coyne will play the role of an Indian.

The South African rights to "The Prince of Pilsen" and "King Dodo" have been sold by Henry W. Savage to James Nelson, of Johannesburg. The theater public out there is specially fond of American plays and players.

The popularity of apartment houses has become so great that they are being dramatized. Richard Carle is to put out "Furnished Apartments," and now another piece, called "Apartments to Let," is to go in to rehearsal. Joseph Cawthorne will play the chief role in the latter play.

Washington friends of Miss Violet Houk, a former Washington girl, will be interested in the following comment of a New York paper on her work in the dramatization of Winston Churchill's story, "The Crossings."

"Miss Violet Houk as Antoinette showed dramatic aptitude of no mean order. She has those primal gifts of the actress, a good voice and a pleasing presence. If she would break away from traditions and schoolism she would find that she has a decided future."

A Japanese actor, R. Sinto, made his stage debut last week with Clara Lipman and Louis Mann in "Julie Bon Bon." Sinto played the part of a butler.

Joseph Weber as "Peter Pan," Marie Dressler as the pirate chief, in that play, and Charles Bigelow as a fairy, are the possibilities which have presented themselves to Weber in his quest for a new burlesque. This may be done within a short time in New York, according to the custom of Weber to put on a burlesque of one of the season's successes. In playing the part of the "boy who wouldn't grow up," Weber would suit the role in more ways than one.

Julia Sanderson, who was last seen locally with Jefferson de Angelis, will become a star in a new musical piece which is to be written especially for her by Clara Driscoll, of Texas, who wrote the book of "Mexicana" for Thomas Q. Seabrooks.

Joseph Wheeler, Jr., manifestly has a big success in George Ade's play, "Just Out of College." In spite of the adverse New York verdict. The play concluded the third week of its engagement in Boston on Saturday night, and will go to Chicago for a month's run.

Edna May will go to London in March to fill engagements which Charles Frohman has already made there for her. Before she again comes to America, Miss May will play in Paris.

William Gillette's success in "Clarice" has been so pronounced in Boston that a series of matinees will be played following the regular engagements, which ended last night. Gillette has been playing at the Colonial Theater, and was unable to obtain an extension of time

because of the Edna May engagement, which followed him. The demand for the play has been so great that the company, which is playing in Providence this week, will return to Boston each day for a matinee, bringing scenery and all.

Francis Wilson closed his season last night, and with his entire company, returned to New York to begin rehearsals for his new play, "The Mountain Climber."

Melville Stewart, the baritone, supporting Lulu Glaser in the Herbert-Smith musical comedy, "Miss Dolly Dollars," vouches for the truth of the following story, and claims that it was an actual experience of his own in a small town in the west of England, in which he was spending a well-earned vacation last summer. To use Stewart's own words:

"At a certain church in a country town there was an aged verger, or usher, as he is termed in this country, who, to save the exertion of continually marching up and down the aisle to conduct persons to their seats, used to take his stand in the center of the church, and when any incommers appeared, beckoned to them, and then conducted them to a seat. The boys of the neighborhood knowing his peculiarity, used to pop their heads inside the church door and mimic his actions by beckoning to him. Many times he tried to catch them, and one Sunday morning nearly did so. But the boy rushed away from the church and ran into the arms of a policeman."

"What have you been up to?" said the policeman. "Thought the boy, 'I'm caught,' but he said, 'Oh, sir, there's a disturbance at the church, and they have sent me to fetch a policeman.'"

"Very good," said the officer, "I'll step in and see about it."

"So he opened the door at the west end of the church, and, taking off his helmet, entered. The moment the verger saw him, he beckoned to him, and motioning him to a seat next to me, immediately he was seated he touched me on the shoulder and said, 'Come quiet.'"

"What do you mean?" I asked.

"You know what I mean," he said, "and I don't want no chat. Come quiet, or I shall have to take you by force."

"I really don't understand," I remonstrated.

"Look here, we don't want no more disturbance; you have been kicking up quite enough, and I'm going to have you out quick."

"By this time the congregation was looking at us, and wondering what was the matter, so I said, 'Very well, I have not made any disturbance, but to prevent any I will go with you.'"

"So together (to the wonderment of the congregation) we marched up the aisle. When we had passed out of the church, the verger followed us, and the policeman, turning to him, said, 'Now then, you have got to make your charge.'"

"Charge," said the verger, "there ain't any charge; all the seats are free!"

Clyde Fitch is promised another success in his latest play, "The Girl Who

Has Everything," which Eleanor Robson will enact. Mr. Fitch went on to Buffalo last week to see a rehearsal of the play, and was highly elated in its smooth performance.

One of the finest casts of the season has been engaged to present "The Transcendental Trail," which is one of the plays scheduled for early production. Included in the interpreting company are Mary Shaw, who has not appeared since Arnold Daly's production of "Mrs. Warren's Profession," Dorothy Grimston, daughter of Mr. and Mrs. Kendal; Tyrone Power, whose marvelous work in "Adrea" last season again stamped him as an artist. Orme Caldara, Henry Jewett, and Paton Gibbs.

Charles Frohman last week foreclosed his option on the American rights to "The Harlequin King," which Lewis Waller has just brought out in London. The play made an instantaneous hit in London although in many Continental cities it was barred because of its satire on monarchy.

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There was a most satisfactory list of New Year attractions at the New York theaters this year. One of the most pleasing of these was the reappearance of Fay Templeton, at the New Amsterdam Theater, not "Forty-five Minutes From Broadway," but practically on Main street itself, and at its most popular point. George Cohan's comedy deserved all the good words which have been said of it in Chicago. It is bright, full of snap and go, and delighted the full audiences which have greeted it since its appearance.

## Offerings at the Theaters

There is every indication that the engagement of Mr. E. S. Willard at the New National Theater this week will be the most brilliant that he has played in this city. He comes exceptionally well prepared on his own account to make it so, for he is to present six plays in the week. Mr. Willard has earned a high position in public esteem by a rare devotion to the sound principles of artistic acting which exclude all sensational or extravagant means to catch popularity. Mr. Willard has declined to adopt some of the easy ways of preference, but has relied entirely upon the conscientious exercise of his art and talent to secure the substantial respect of the public. Success gained in that way has a permanent value. Mr. Willard is now gathering the reward of years of fidelity to the highest aims of his profession, and has so firm a place in the confidence and in the affection of the best patrons of the theater throughout the country that the tribute of patronage is to his art and not to the special play in which he may appear.

In recognition of this favor Mr. Willard is steadily adding to his list of characters those that offer opportunity for the expression of his powers in widely varied demands, and the repertoire in which he will appear this week is one that even our actors are as thoroughly qualified to present. The